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anes, Kirtland & 1634747
company
Ornamental ironwork

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**ACPL ITEM
DISCARDED**

Ornamental Ironwork

*Fountains, statuary, vases, urns, lawn
furniture, pedestals, baptismal fonts,
animals, veranda, summer house*

JANES, KIRTLAND & CO.

1870

Illustrated Catalog and Historical Introduction



AMERICAN HISTORICAL CATALOG COLLECTION

THE PYNE PRESS

Princeton

THE PUBLIC LIBRARY
OF
JANES & KIRTLAND CO. 1870

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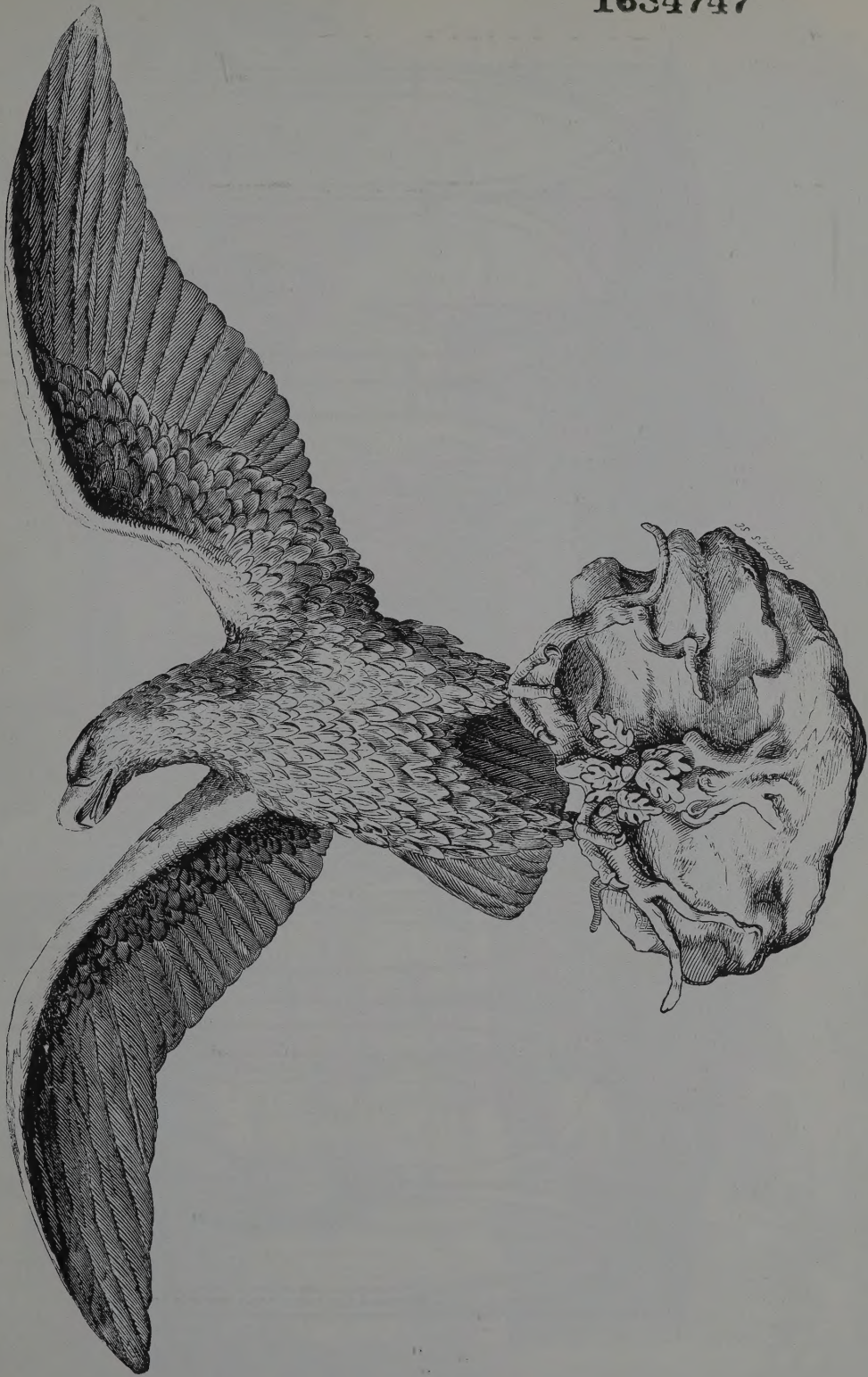
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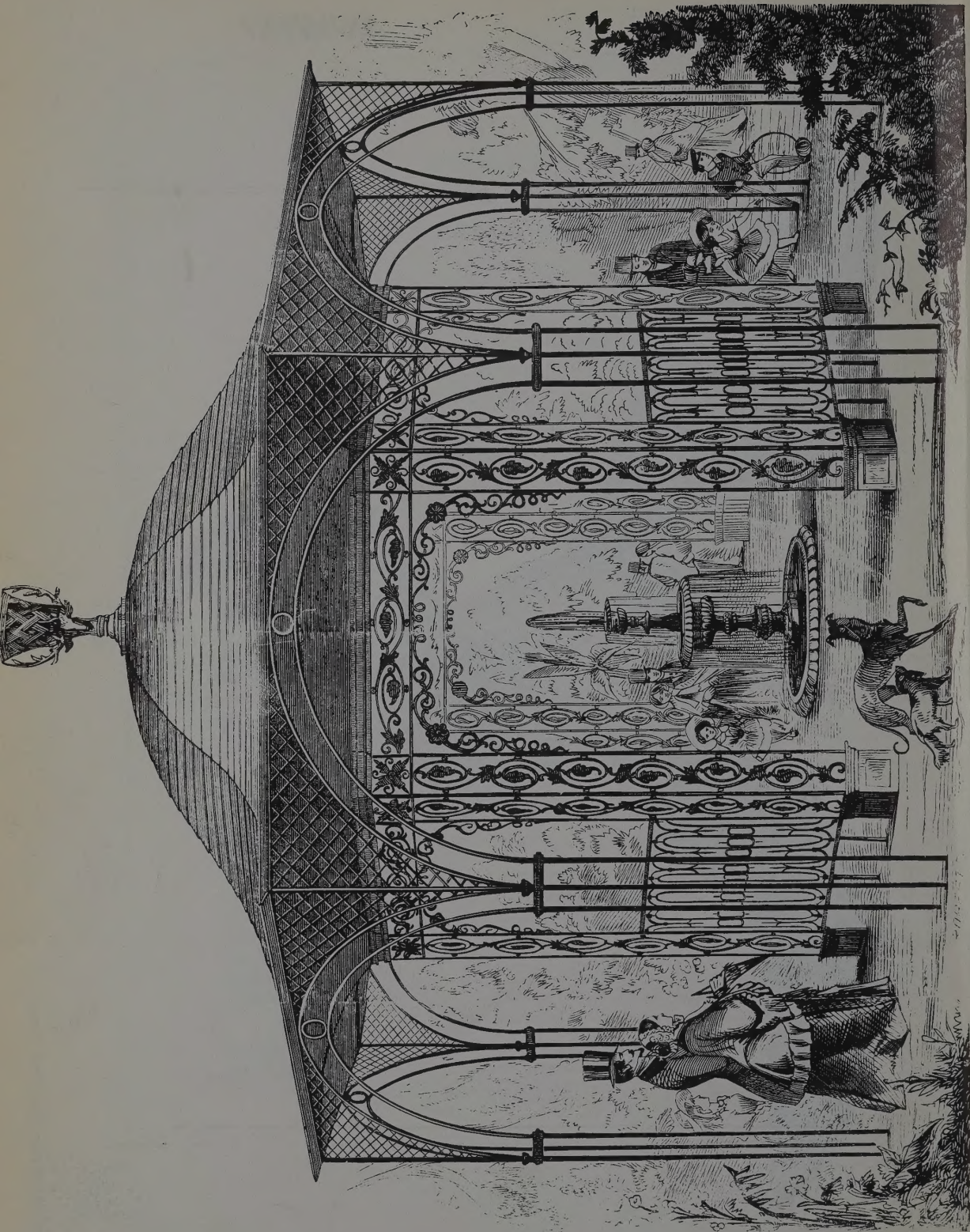
The 1870 Janes, Kirtland & Co. catalog include several pages devoted to furnaces and heaters. Most of these pages have been eliminated from the Pyne edition, as were two pages of stable fittings.

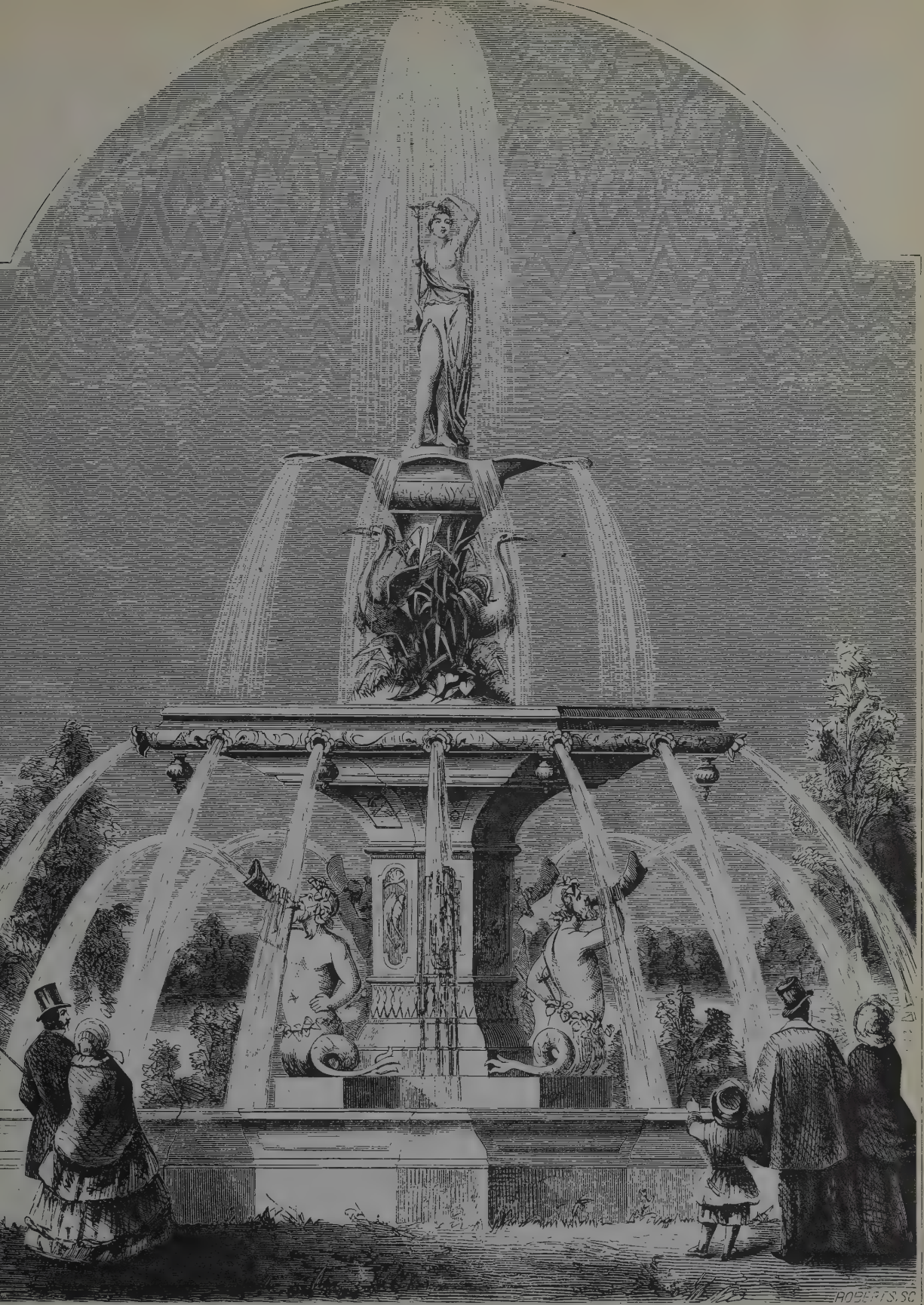
1634747

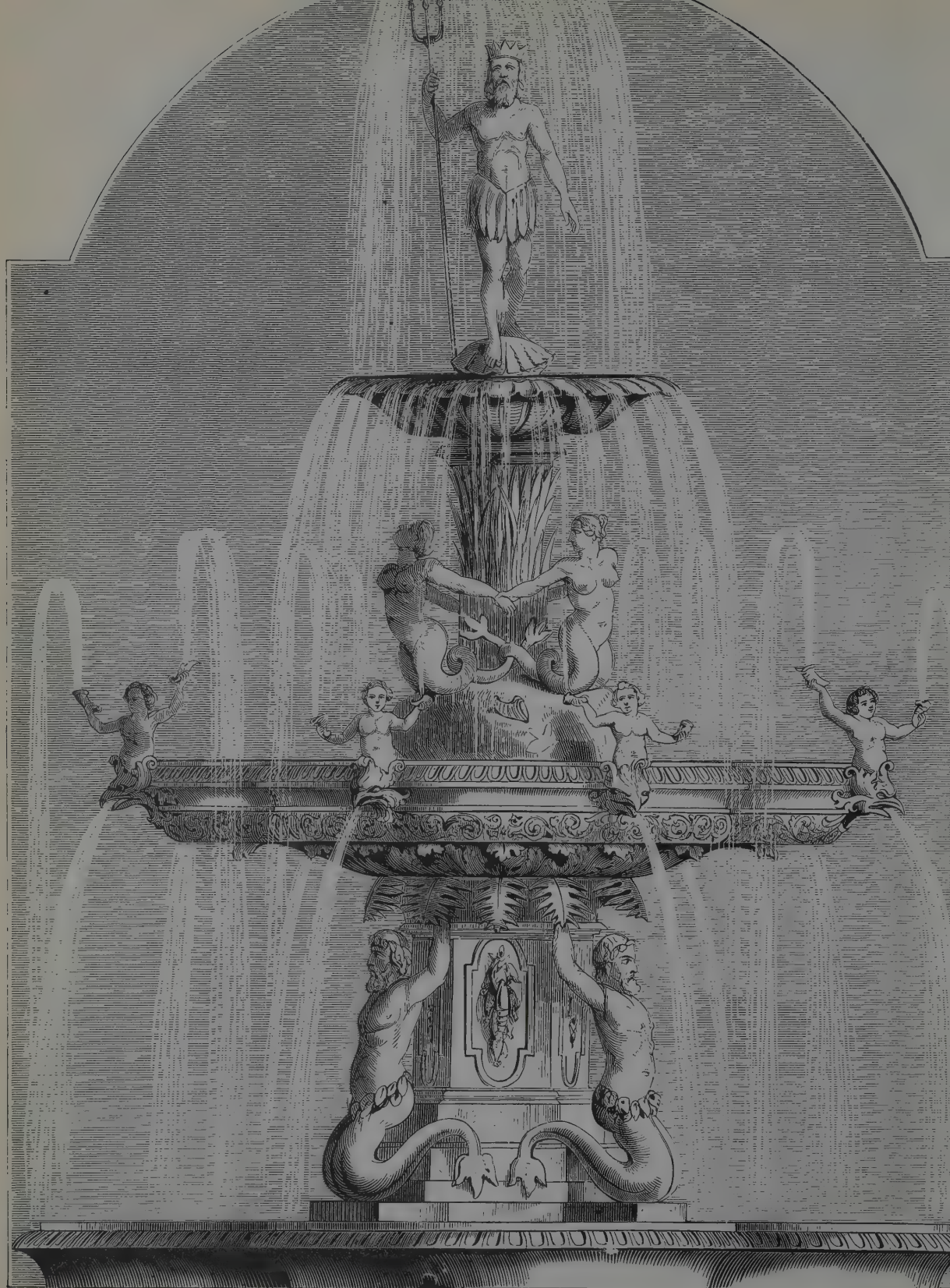


T. Beck.

No. 1.











No. 8.



No. 17.

This Fountain was made to order for CHARLES GRANT, Esq., an American resident at Port au Prince, and placed in the Public Square, for the purpose of supplying the City with Water.



No. 18.



10 feet.

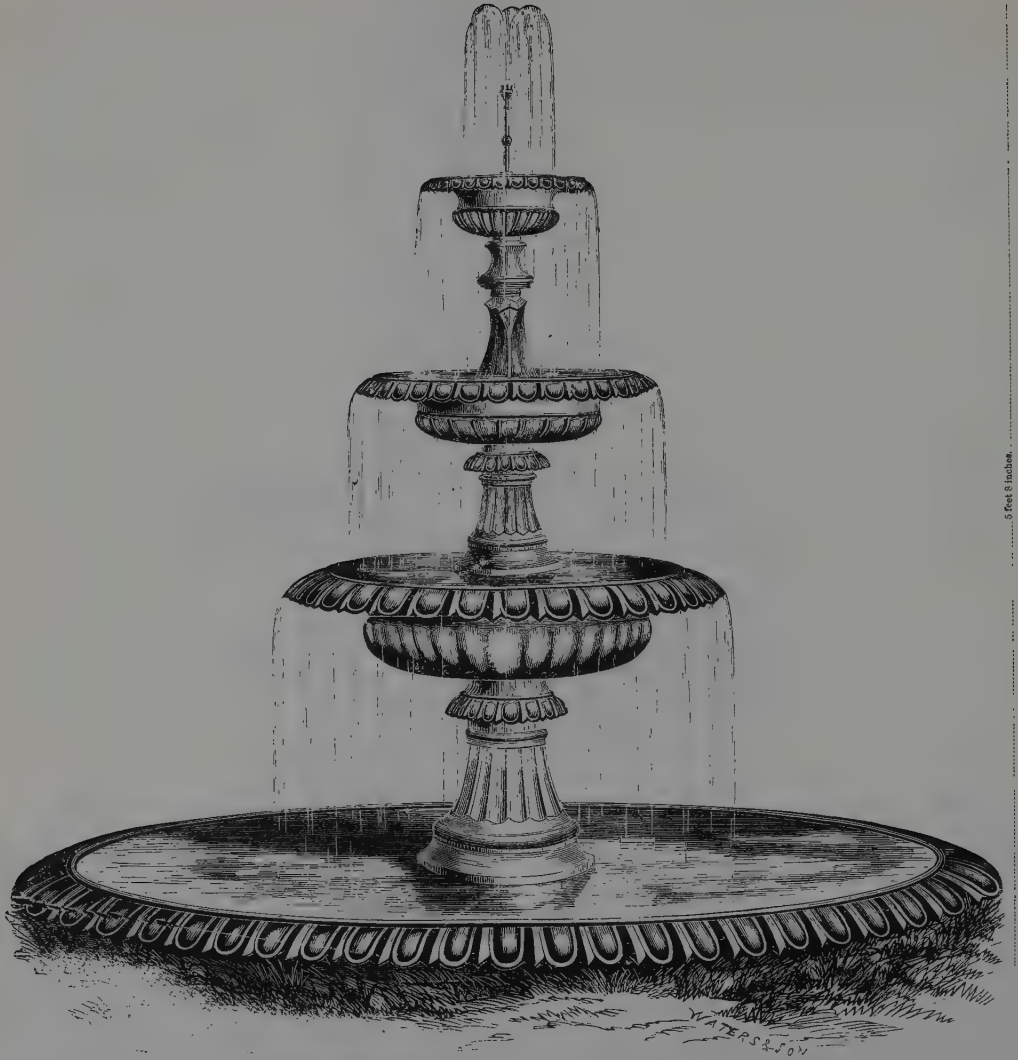
No. 10.



No. 19.



No. 9.



5 feet 8 inches.

No. 14.



3 feet 8 inches.

12



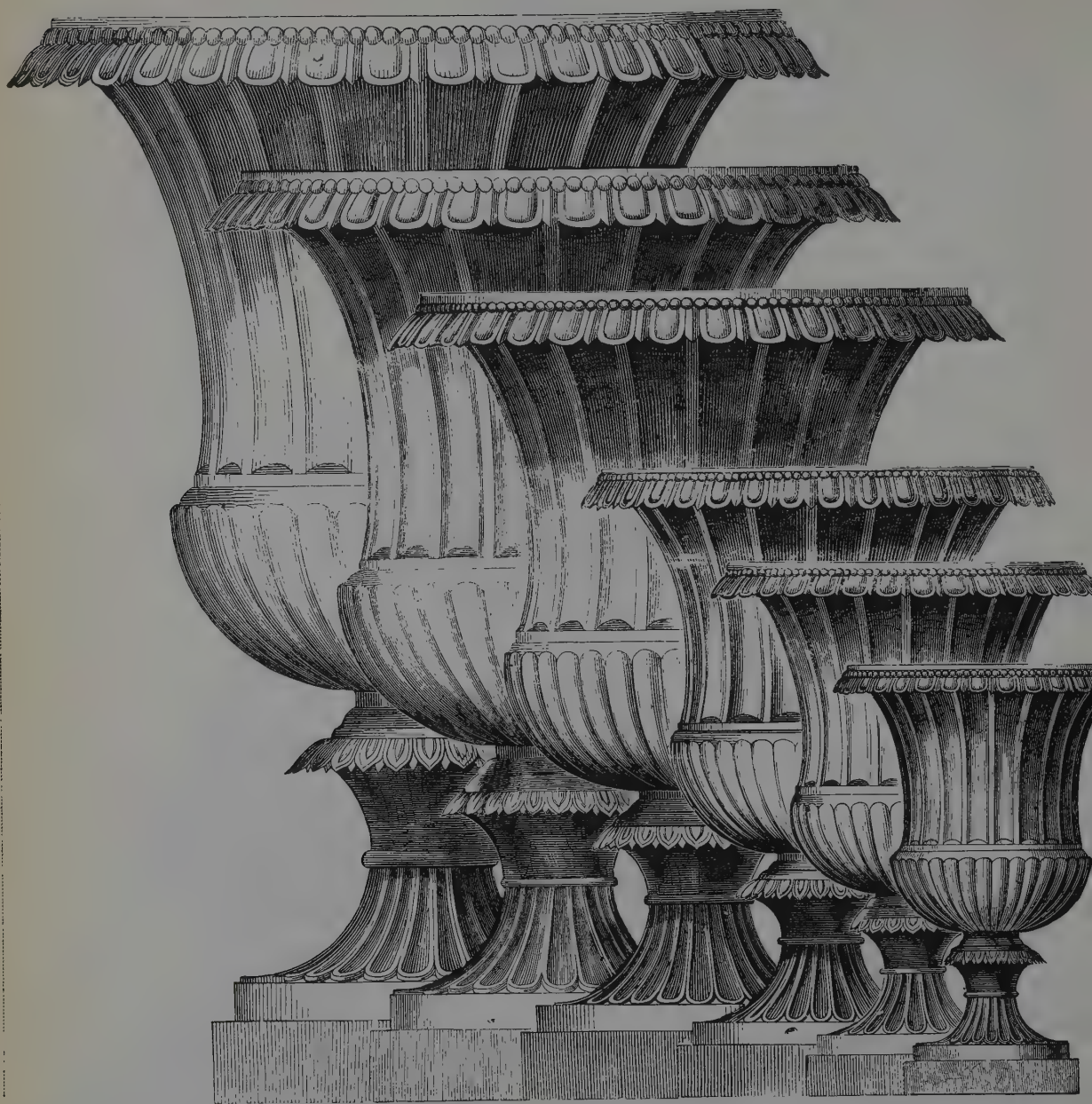
WATERS-SON

16



WATERS & TILTON

15



No. 35.

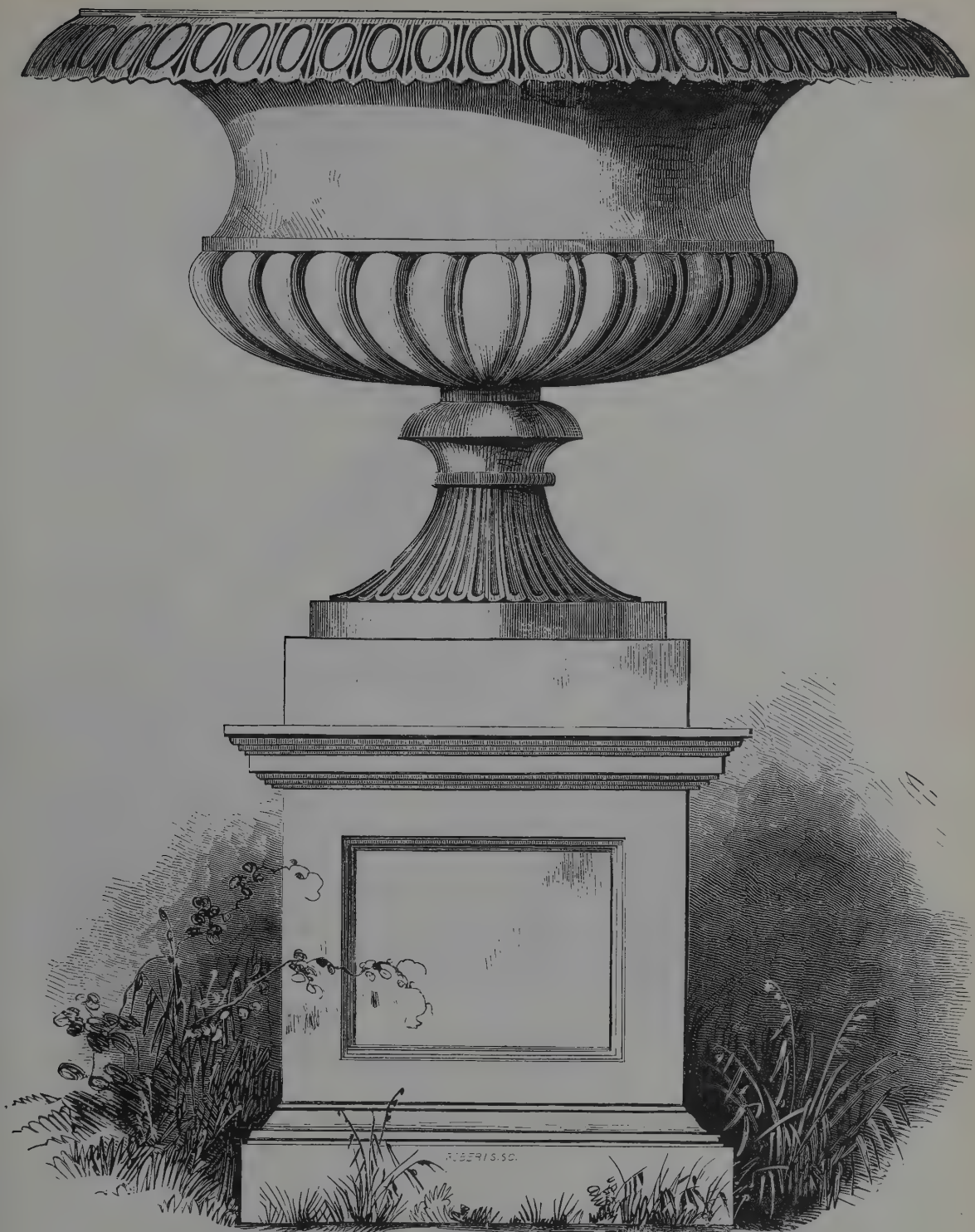
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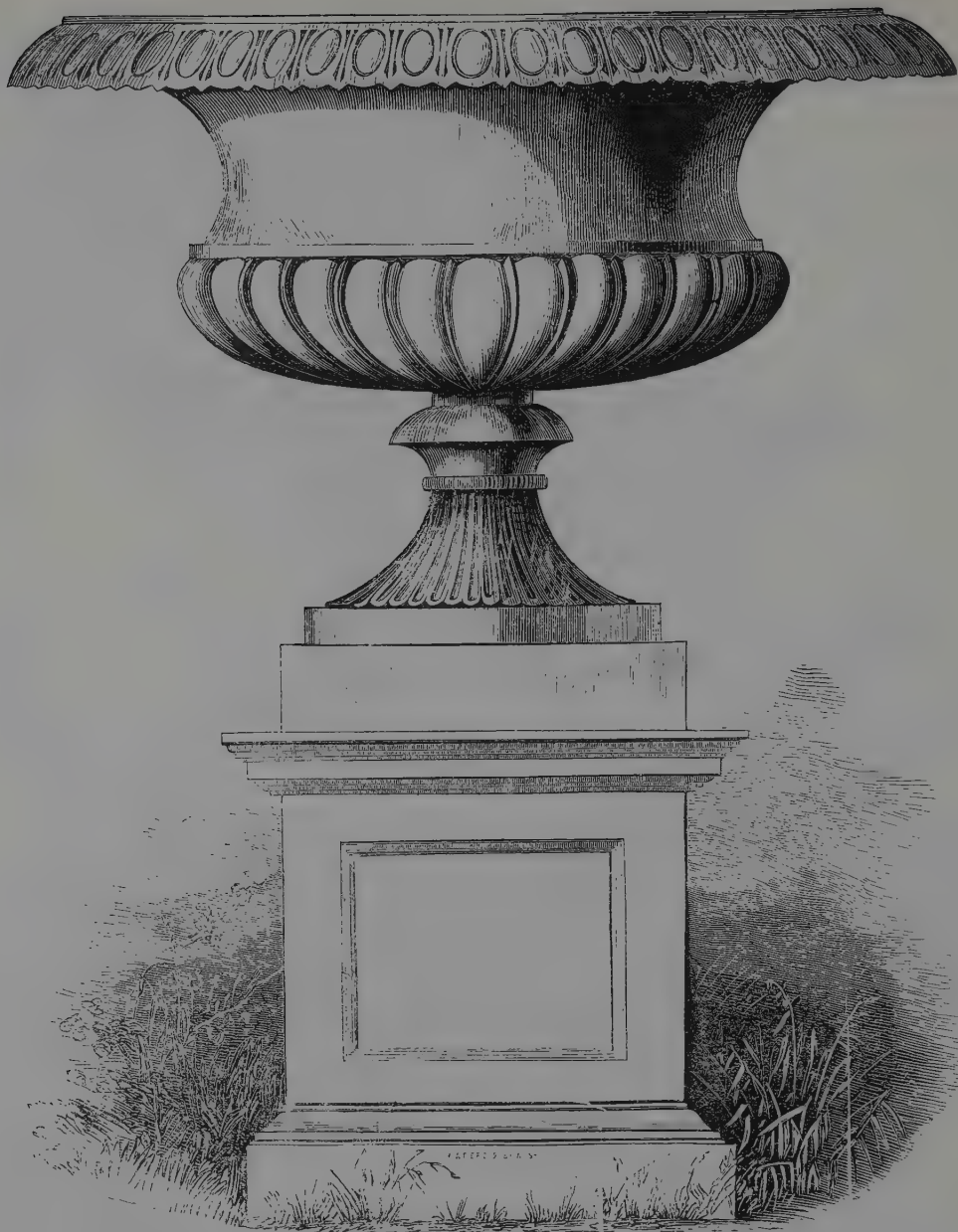
No. 38.

No. 39.

No. 40.



No. 42.



No. 165.



4 feet 6 inches.

No. 24.



3 feet 10 inches.

No. 29.



No. 33.



2 feet 6 inches

No. 34.



2 feet 3 inches.

No. 31.



6 feet 4 inches.

No. 107.



3 feet 3 inches.

No. 52.



4 feet.

No. 84.



2 feet 8 inches

No. 32.



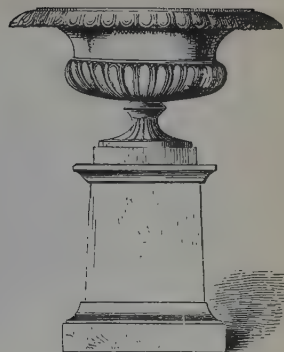
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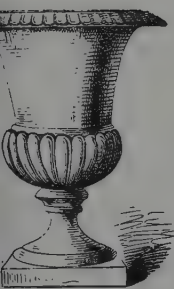
No. 21.



No. 249.



No. 20.



No. 45.



No. 27.



No. 25.



No. 30.



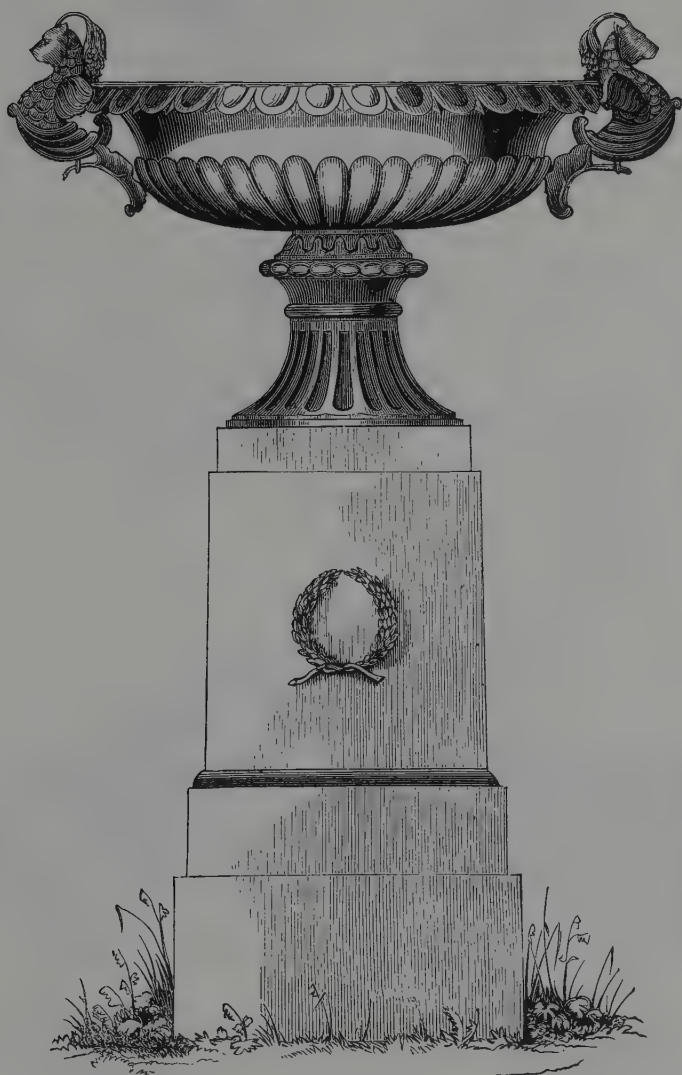
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No. 34.



No. 50.



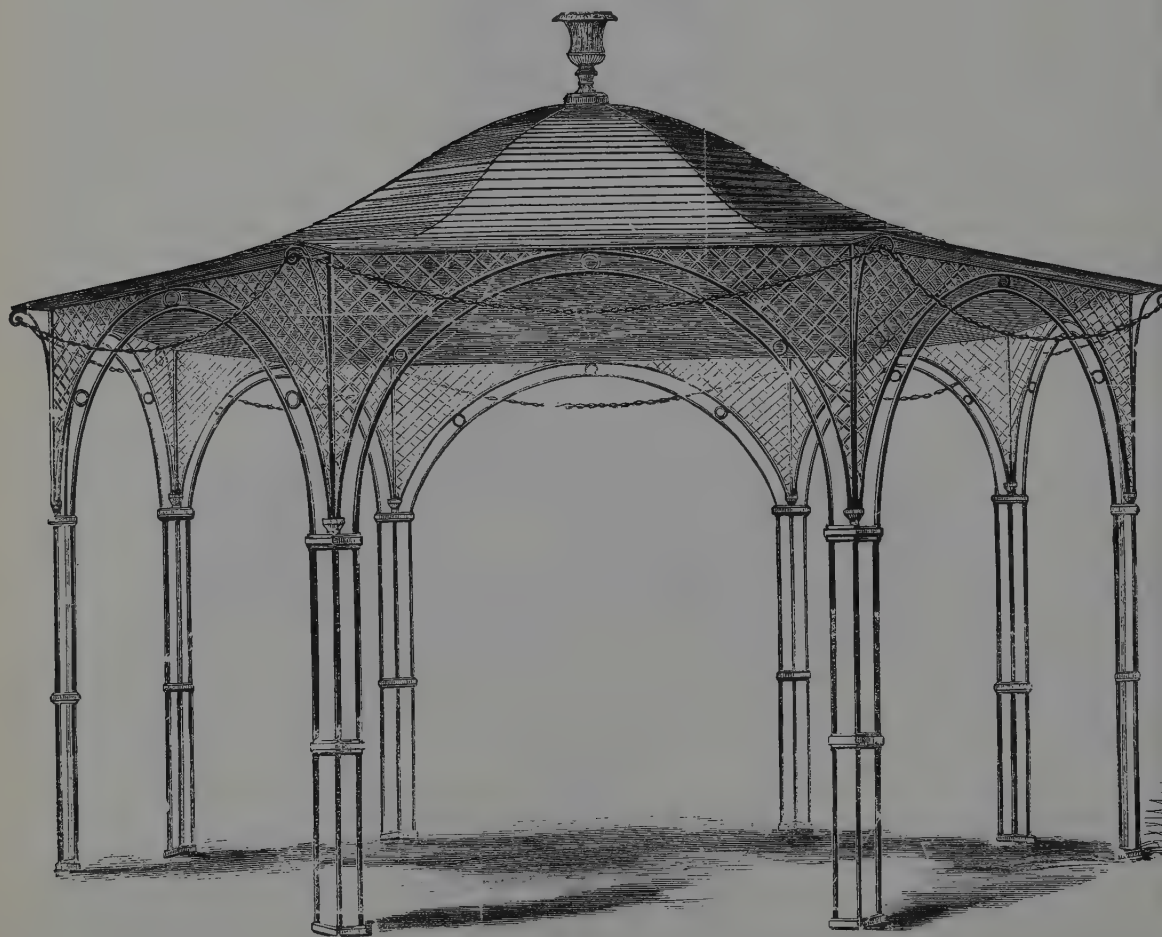
4 feet 4 inches.

No. 51.



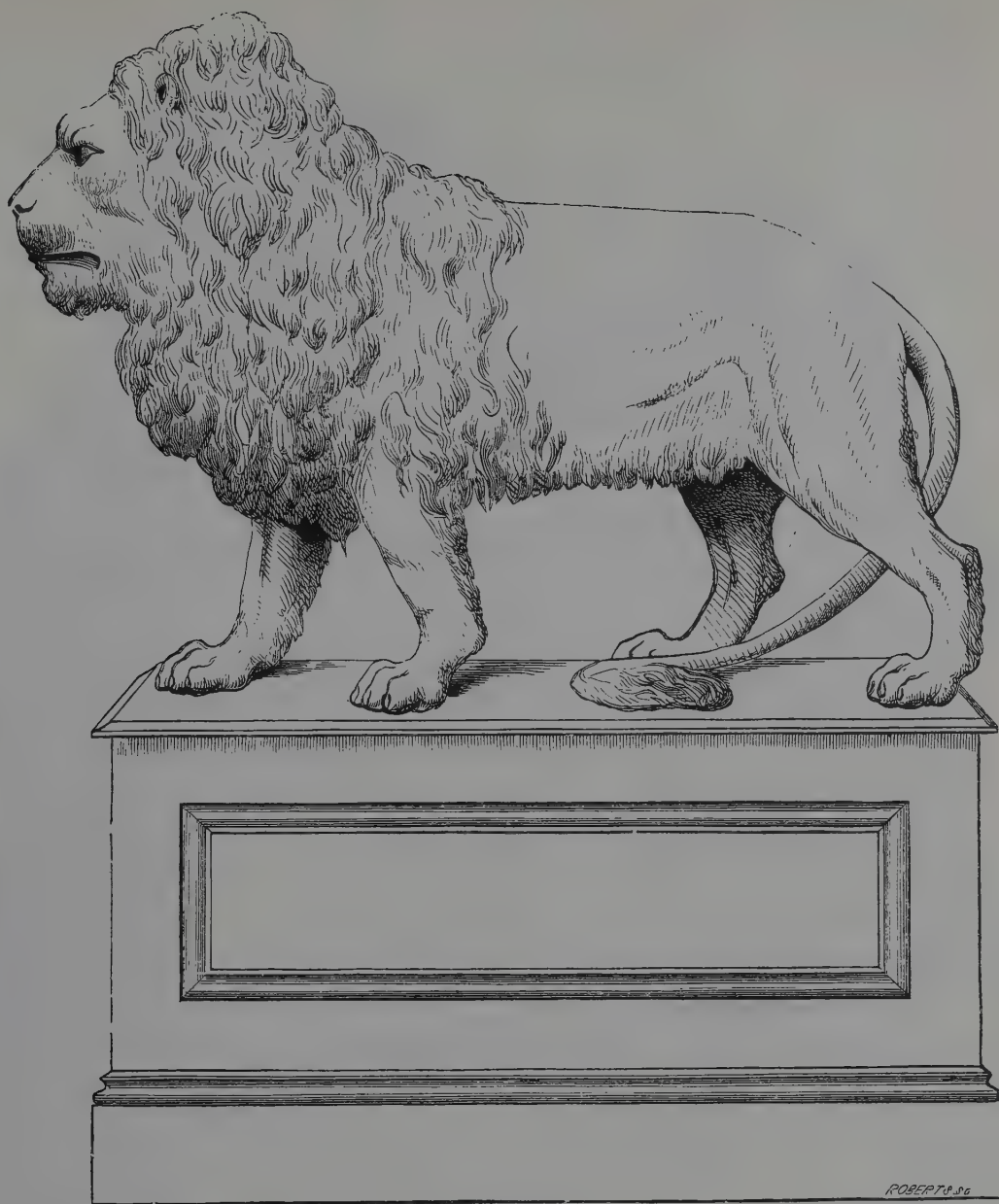
...4 feet 2 in. hch.

No. 176.



...12 feet

No. 179.



4 feet 4 inches.

No. 60.



WATERS-TILTON.

5 feet 6 inches.

No. 174.

1634747



WATERS-TILTON, N.Y.

Net 6 inches.....

No. 175.



ROBERTS. SC.

No. 61.



ROBERTS, SC.

5 feet 6 inches

No. 62.

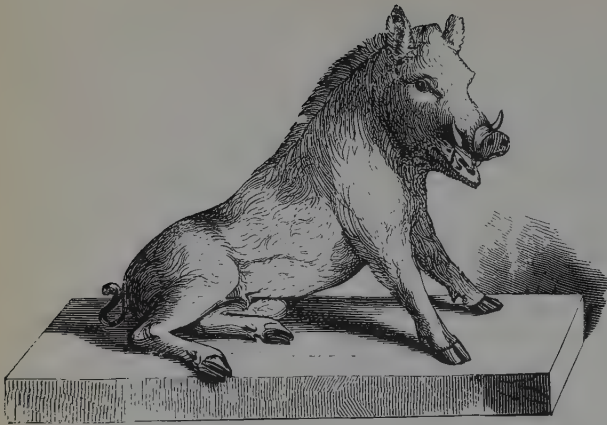


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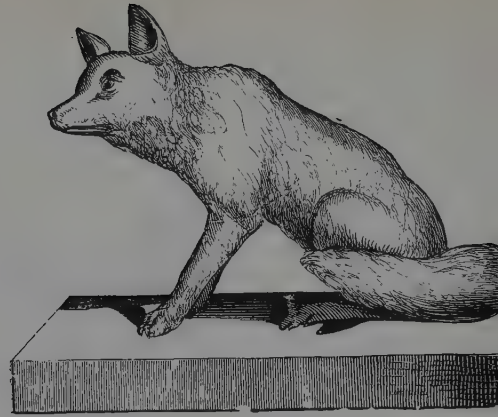
8 feet 3 inches.....

No. 64.



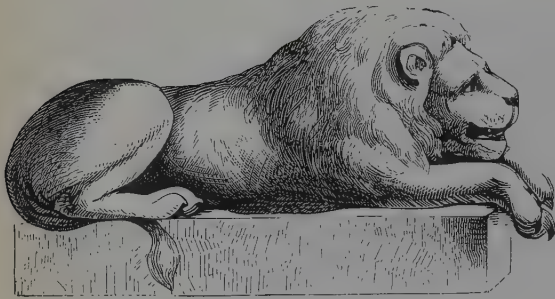
2 feet 2 inches.

No. 68.



2 feet 2 inches

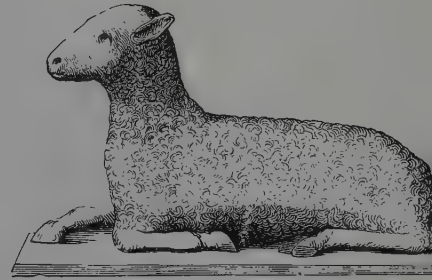
No. 69.



2 feet 4 inches.

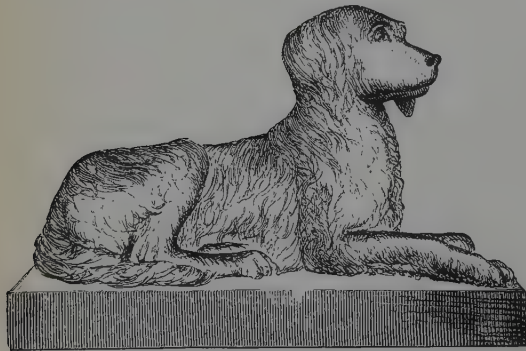
4 feet 7 inches.

No. 70



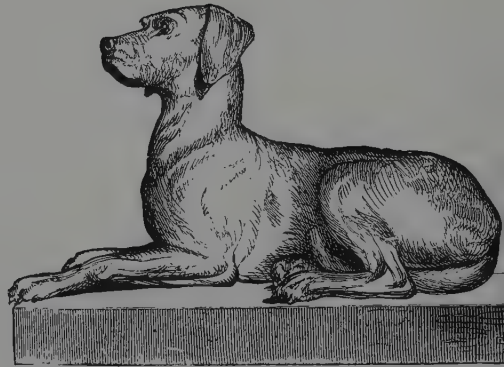
1 foot 9 inches.

No. 71.



2 feet 2 inches.

No. 72.

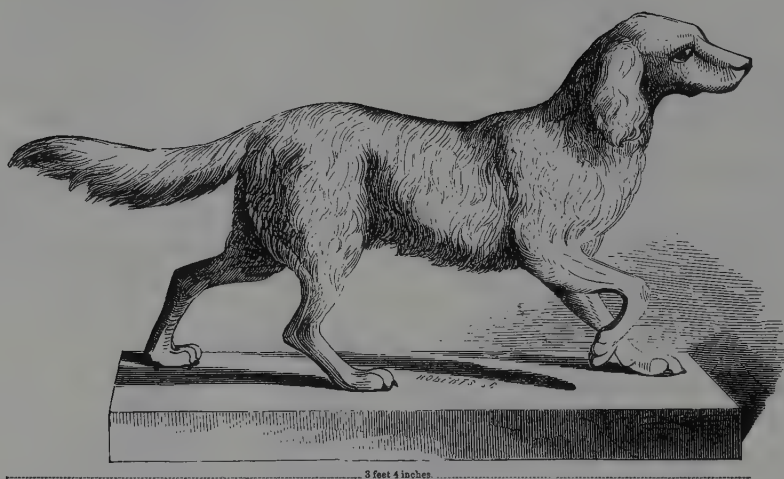


2 feet 2 inches.

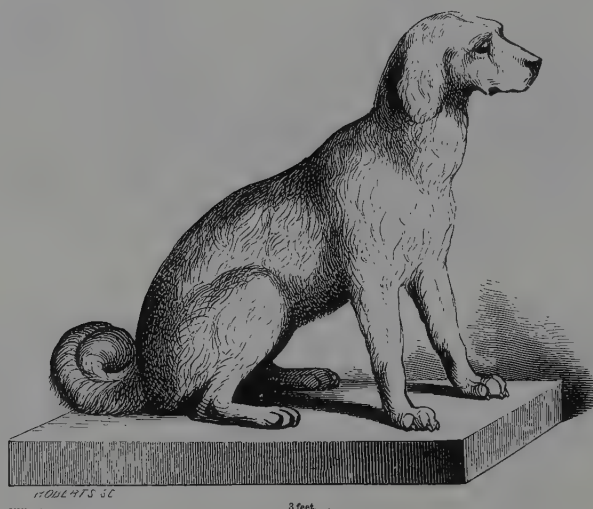
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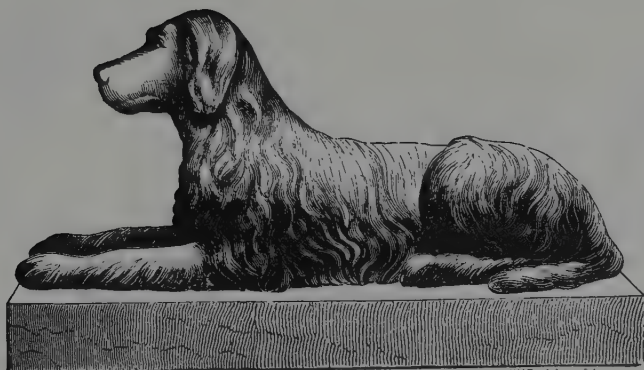
No. 65.



No. 74.



No. 75.



3 feet 7 inches.

No. 83.



3 feet 4 inches

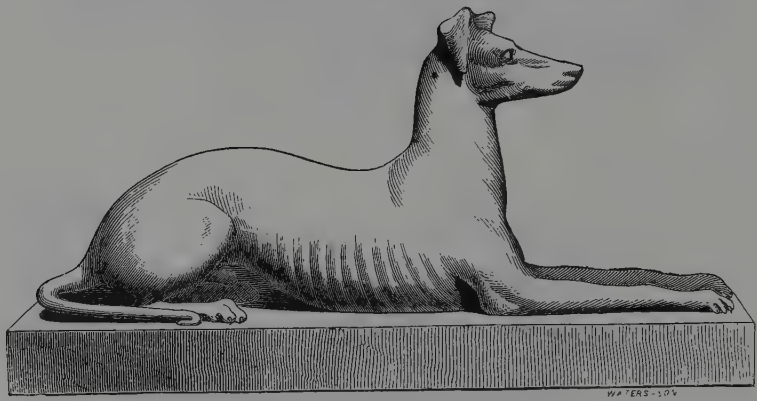
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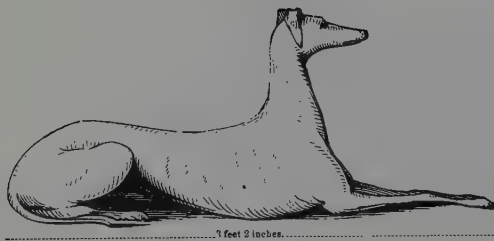
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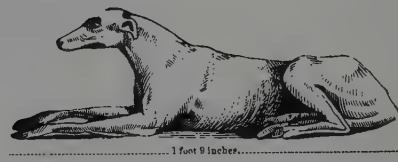
No. 81.



No. 82.



No. 78.



No. 79.



4 feet 2 inches

No. 103.



3 feet 5 inches.

No. 93.



3 feet 5 inches.

No. 94.



9 feet 8 inches.

No. 177



No. 178.



3 feet 6 inches

No. 99.



3 feet 6 inches

No. 100.



3 feet

No. 101.



3 feet 1 inch

No. 102.



No. 95.



No. 96.



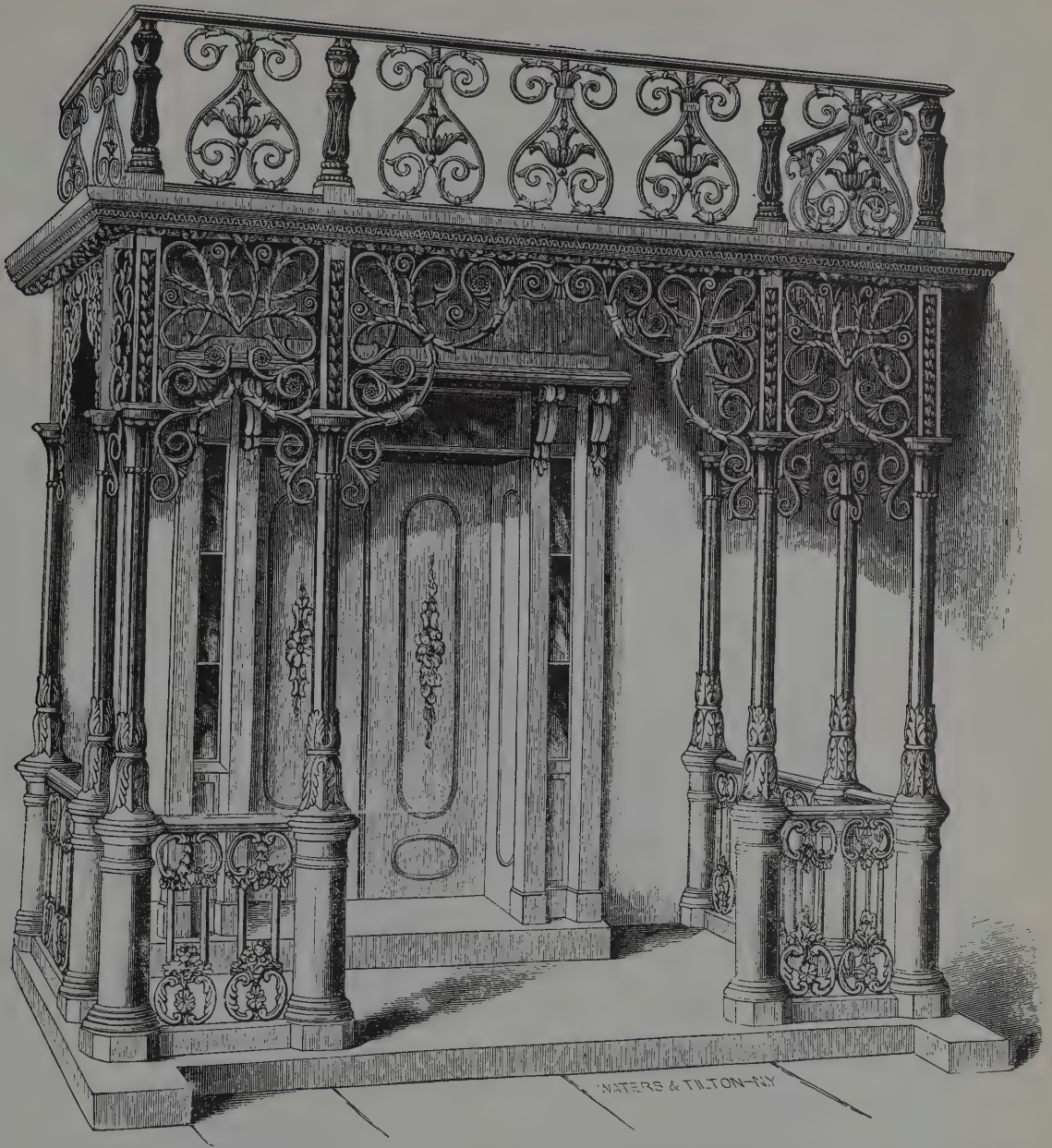
4 feet 7 inches.

No. 97.



4 feet 6 inches.

No. 98.



No. 108.

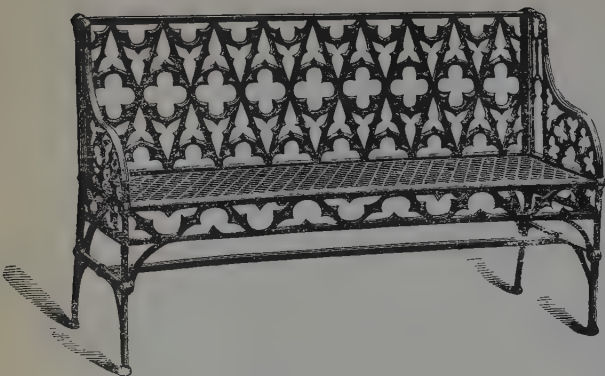
Verandah made to order for Z. Jones, Esq., of Washington, D. C.



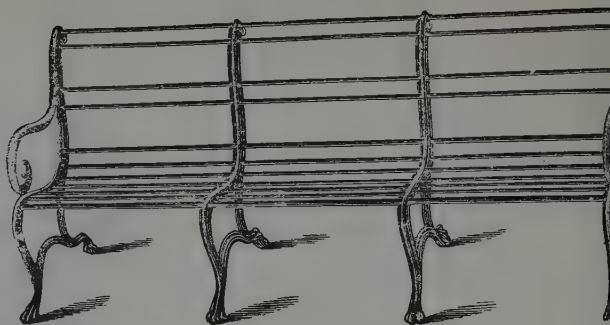
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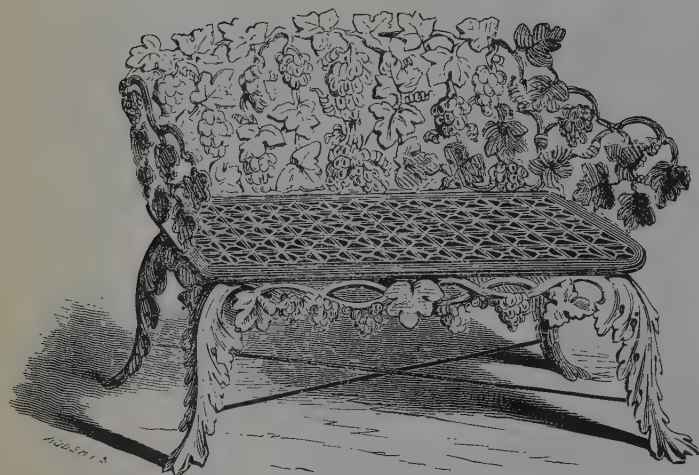
No. 106.



No. 138.



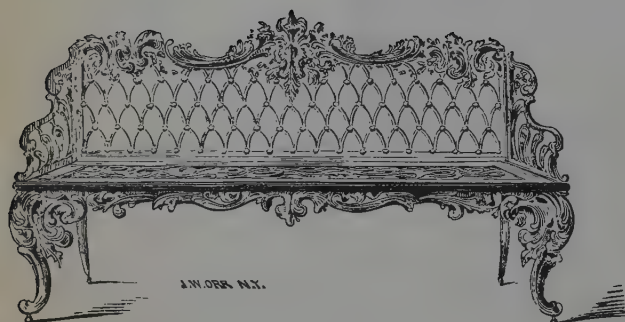
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No. 143.



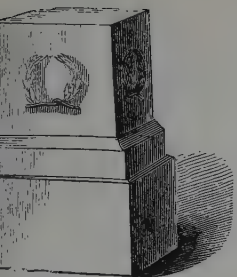
No. 141.



No. 140. 2 sizes.



No. 136.



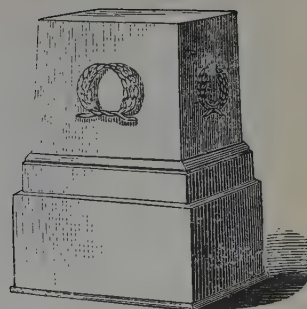
1 foot 9 inches.

No. 59.



2 feet 10 inches.

No. 172.

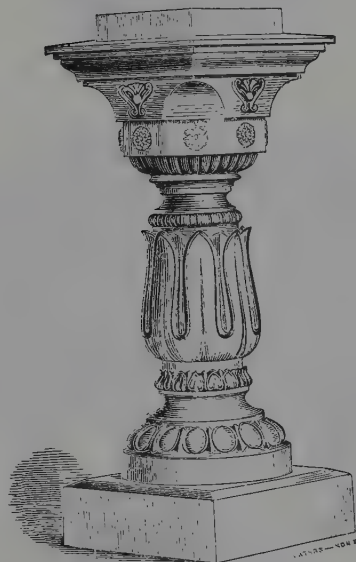


No. 58.



ROBERTS' ST.

No. 144.



3 feet 11 inches.

No. 173.

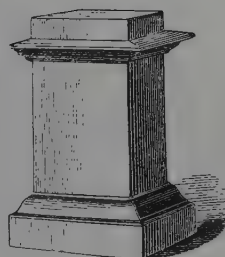


No. 147.



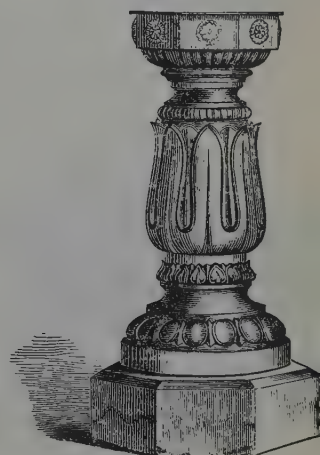
3 feet 2 inches.

No. 171.

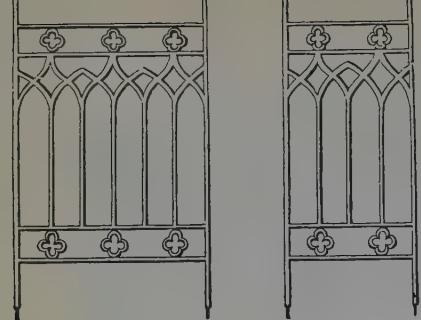


1 foot 3 inches.

No. 57.



No. 170.

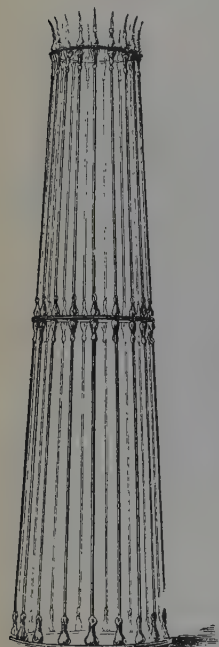


2 feet.



No. 148.

Tree Guards.



No. 244.

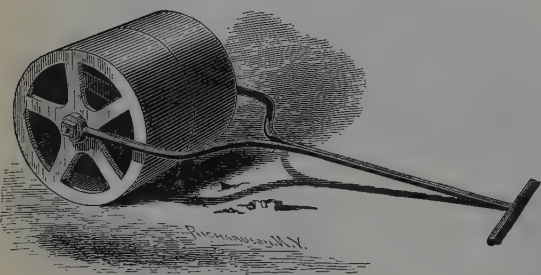
6 feet.



No. 152.



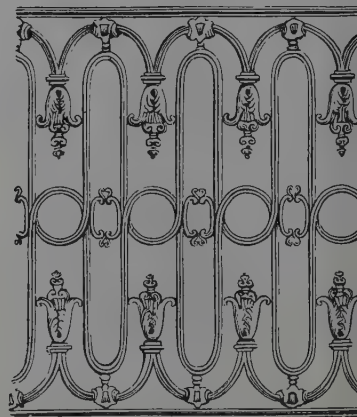
No. 135.



No. 153.



No. 247.



No. 263.



No. 149.



No. 150.



No. 151.



4 feet 5 inches.

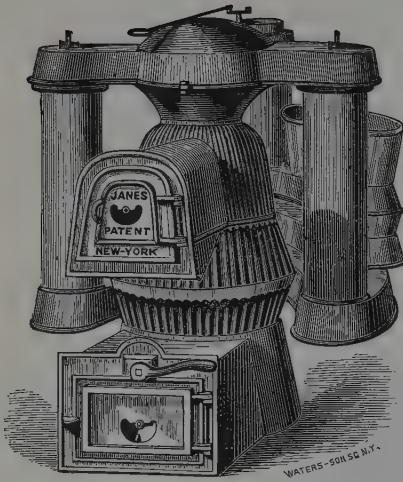
3 feet 4 inches.

No. 166.

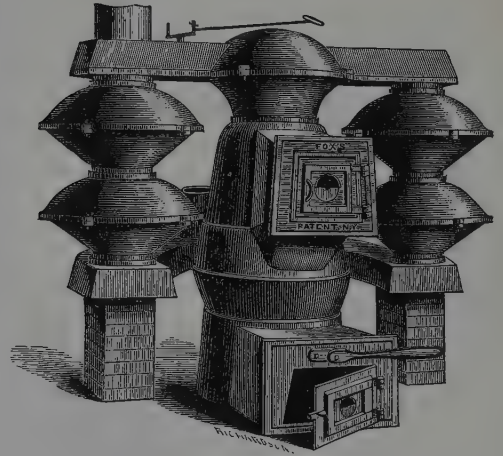


No. 167.

HEATING APPARATUS.

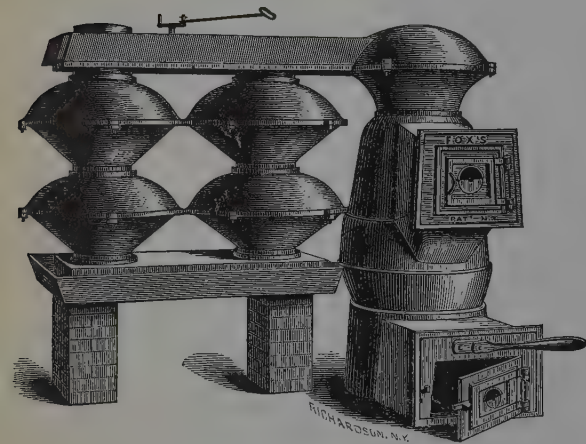


JANES' FURNACE.



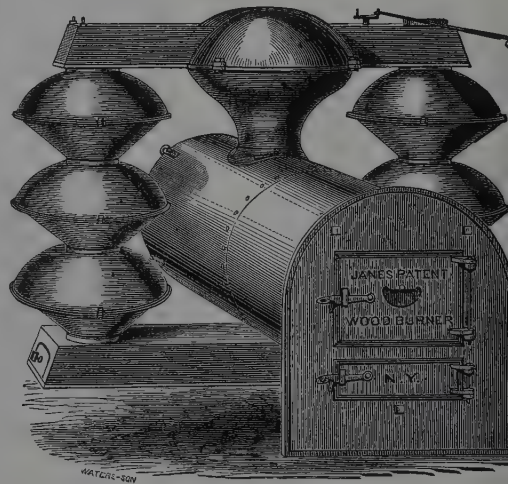
THE FOX FURNACE.

J., K. & CO. also manufacture and put up heaters or furnaces, and an experience of 25 years enables them to unqualified satisfaction in this line. St. Patrick's Cathedral, Trinity and other large Churches, are heated by our Furnaces besides numerous stores and innumerable dwellings. We are prepared to put up heaters, or to sell the castings, with directions for setting in brick-work.



THE FOX FURNACE.

(WITH PATENT EVAPORATOR.)



WOOD BURNER.

(AN EXCELLENT HEATER.)

Ornamental Ironwork

JANES, KIRTLAND & CO.
an historical introduction

Ironwork, cast and wrought, has found a thousand and one uses in America from the seventeenth century to the present day. In the form of cast iron, it has been utilized in everything from primitive kitchen utensils and pipe to highly ornate architectural decorations. In the 1860's and 70's, use of ornamental cast ironwork was at its height and the Janes, Kirtland firm of New York was one of the major producers of the product.

Dr. Ure, a Scots chemist, wrote in his now classic *Dictionary of Arts, Manufactures and Mines* in 1834: "Every person knows the manifold uses of this truly precious metal; it is capable of being cast in moulds of any form—of being drawn out into wires of any desired strength or fineness—of being extended into plates or sheets—of being bent in every direction—of being sharpened, hardened, and softened, at pleasure. Iron accommodates itself to all our wants, our desires, and even our caprices."

Production of iron in America began with the establishment of a blast furnace at Saugus (Lynn), Mass., in 1645. Gradually, a few furnaces and foundries were opened in other colonies; the important Pennsylvania iron industry was underway by the 1720's due to the skills of German ironworkers. It was in the Pennsylvania Dutch country that the most famous firebacks and stove plates were crafted in cast iron. Other cast products of the colonial artisan were kettles, stoves, guns, fire-dogs, bake pans, pots, cauldrons and other small household utensils. Some wrought iron was produced in the form of hardware, nails, gates, grilles, balconies and braces, railings and newels. This was, of course, the work of blacksmiths and extant examples of their work are highly prized.

The colonies lagged far behind England in iron technology. It has been said that "In the vast forests of North America the iron industry persisted in the use of charcoal for one hundred years after that fuel had become obsolete in England." In the late eighteenth century the colonies managed, however, to produce almost as much pig iron, bars and blooms as did England. Not until the early decades of the nineteenth century was there a need to seek out new fuel sources and to adopt more efficient smelting techniques.

This supply, and additional imports, would in no way suffice to fill the needs of the country as it entered the Industrial Revolution. It was the introduction of anthracite and bituminous coal in the 1840's which transformed the iron industry and enabled manufacturers to supply the material needed for railroads, street railways, elevated railways, bridges, commercial structures and for decorative purposes. "Of all the coal deposits," a Pennsylvania engineer wrote in the 1850's, "those of anthracite and bituminous character deserve our closest attention. Their utility in the manufacture of iron, and their extraordinary magnitude throughout the United States, give to the iron business of this country prospects the most flattering of any nation, or of any time."

Along with the opening of new anthracite coal fields, particularly those in Pennsylvania's Lehigh Valley, came the discovery of important iron ore deposits in Michigan's Marquette County and in Upper New York State. Ore had been mined in almost all of the New England and Middle Atlantic states since the late seventeenth century, but the new finds promised an almost endless supply of raw material. It was to find its way in the form of pig iron to numerous foundries producing iron plating, pipes and ornamental work.

Ornamental cast iron took the place of wrought iron during the 1840's and 50's. It was a less expensive product that could be manufactured in large foundries and sold by means of catalogs or "pattern" books in large and small towns. In many ways, it was a more basic, straightforward material for a people seeking attractive but utilitarian goods. One has only to think of the Franklin stove and its practical inventor. Wrought iron was still produced in quantity at this time, but by the 1860's the volume was one-quarter to one-fifth that of cast.

Many manufacturers of cast iron began with stoves and furnaces. "We make more iron stoves for heating halls and dwellings and for the purposes of the kitchen than all the rest of the world," one such American manufacturer wrote in the 1840's. "Our heating stoves are especially handsome, bright, cheerful, healthful and clean. In all respects they form the best combination of desirable qualities yet devised for the heating of private dwellings."

By the 1840's and 50's many stove and furnace manufacturers began turning to other items. "The fine arts themselves are being enriched by the achievements of our iron-working countrymen," one booster commented. Adrian Janes, the founder of Janes, Kirtland & Co., was among those small foundry operators who began producing ornamental cast iron.

In 1845 Janes established a concern on Fulton Street in lower Manhattan which produced and sold ranges and furnaces. This line of heaters and furnaces and cooking stoves was a great commercial success. Twenty-five years later the proprietors of the firm could state with pride that "St. Patrick's Cathedral, Trinity and other large Churches are heated by our Furnaces, besides numerous stores and innumerable dwellings." In the early 1850's, ornamental ironwork was added. This put Janes in competition with such important firms as J. L. Mott, whose ironworks were established in 1828 at Mott Haven on the Harlem River; J. W. Fiske of New York, a manufacturer especially noted today for his copper weathervanes; George R. Jackson & Co. of New York; Haywood, Bartlett & Co., of Baltimore; and Robert Wood & Co. of Philadelphia. There was, however, sufficient demand for the ornamental goods to enable almost any iron foundryman to stay in business, and there were many hundred small ones by the 1860's.

By 1858 the firm was known as Janes, Beebe, another furnace maker having joined the company. By this time, as well, a giant foundry (pictured in this catalog) had been built in the Morrisania section of the Bronx. During the 1850's Janes, Beebe won a contract to supply cast iron plates for the inner and outer shells of the new United States Capitol dome designed by Thomas U. Walter. By 1860 the company offices had been moved farther uptown, to 356 Broadway, and the firm's name had been changed to Janes, Fowler and Kirtland & Co. What happened to Beebe or who Fowler was is unknown, but Charles Kirtland, another furnace maker, stayed with the firm until at least the 1870's.

In 1840 there were 804 cast iron blast furnaces in the United States; in 1850 there were 1,391. Much of the output was intended for industrial and commercial use, but a significant portion was destined to end up as ornamentation in the homes and on the lawns of prosperous mid-nineteenth-century Americans. "One of the most striking proofs of the progress

of refinement in the United States," Andrew J. Downing wrote in 1848, "is the rapid increase of taste for ornamental gardening and rural embellishment in all the old portions of the northern and middle States." Wealthy city dwellers had long indulged a taste for decorative elements (many of them of wrought iron) inside and outside their townhouses, but a new appreciation for "rustic," "poetic" detail, a "more refined kind of nature" (A. J. Downing), was in the making. It would reach an extravagant if not grotesque stage in the Victorian 1870's and 80's.

Ornamental cast iron, however, was first widely used in a more prosaic manner than that suggested by Downing's Gothic disciples. Some wealthy American landowners did ape the romantic English styles, but the majority borrowed only those elements which were in keeping with their simpler, democratic taste. The classical models they adopted are still evident in Greek Revival homes and public buildings. Cast iron balconies, porches, grilles for freize windows and verandas are to be found today on many Greek Revival buildings built or added to during the 1830's and 40's in major coastal cities, and during the 1840's and 50's in inland villages and cities in the Midwest.

An expert on cast and wrought iron, Henry J. Kauffman, has stated that "Many of the earliest forms were influenced by earlier patterns used for wrought iron." These were stock designs known by many foundrymen and offered by almost all of them. Others were distinctive to a particular city or town. "Early architects," Kauffman writes, "achieved extremely happy effects inspired by the luxuriant plant life of their own climate. The live oak, the rose vine and the morning glory are only a few among the infinite variety of designs produced at this time." It is clear that the ornamental cast ironwork used on buildings in New Orleans, Savannah, Charleston after the 1840's was, for the most part, more playful than that to be found in the North. Although castings were made primarily in the North and then shipped south, there was a clear preference for more extravagant patterns. These were not, however, out of keeping with Greek Revival forms.

Even though patterns themselves might differ slightly from region to region, certain architectural units such as the cast iron balcony or porch are strikingly similar. "The history of these balconies is obscure," Talbot Hamlin has written, "where they were first used, or who first realized the loveliness of the contrast between their intricate lines and the simple brick surfaces behind them. They are rare before 1840; then they suddenly become common all over the central and southern states . . . It is perhaps significant that many New Orleans' examples were cast there from patterns brought from the North, and that their sudden popularity coincides with a period of great northern commercial penetration of the southern states." In many areas of the South, cast iron verandas or porches extended two or three stories; in such northern cities as New York and Philadelphia, they were most likely to be one-story.

Ornamental cast iron was to enjoy its greatest popularity, however, not in the democratic era of Greek Revival, but during the 1850's, 60's and 70's when Italian villa and, then, English Gothic or later Victorian models were to prevail. This was a period when Janes and such competitors as Mott and Fiske sold urns, statuary, "rustic" furniture, fountains and cast animals in great abundance. "The ornamental uses to which art castings or iron may be put are many," an industrialist of the time wrote, "and as they can be cheaply produced it may be assumed that a demand will ere long be created for them that will be in keeping with the artistic taste which has been so generally developed in our country during the past few years."

Fountains with gently falling streams of water, so suggestive of leisure and repose,

ornamented the lawn of many a suburban American home, as well as city parks. The style chosen—from simple to practically tortuous—was an indication of one's degree of rustification. Urns of whatever design literally overflowed with flowers. A few cast iron animals—dogs in sleepy poses were especially favored—might be placed at the entrance to the drive or the garden itself. An iron settee, table and chairs(also usable in the house) composed an outdoor living room of truly solid proportions.

Other adornments for the romantic garden and park were the pergola, aviary, summer house, and fanciful fencing. For the gate of a true Gothic country cottage, Calvert Vaux, a devoted disciple of Downing, suggested "a simple design of wood and iron work which I am led to think may often be used with more advantage in rural architecture than iron alone, which in simple, economical forms, has a very thin effect, and when elaborated, is too suggestive of the town house to be agreeable in the country." But this was only an *ideal*; later Victorians used whatever was available from the manufacturers' pattern books.

Demand for cast ironwork slowly diminished in the 1880's and 90's. It had been used to great advantage in such landmarks as the State Department Building in Washington, D. C., numerous department stores, as well as in elevated railroad stations. The making of molds and the founding of metal was, however, work not suited to the increased tempo of machine and mass production. By the early twentieth century the public was tired of the twisted and ornate patterns fancied by an older generation. They were willing to settle for concrete, if not un-ornamental iron.

"The moulding of ornaments and railing is a subject of some interest, besides being a branch of the fine arts," wrote Frederick Overman, author of *The Moulder's and Founder's Pocket Guide*, published in 1870. Overman's remarks preface those to the fine casting of ironwork in various types of sand, the composing of ornamental parts, soldering and polishing. Perhaps the time will come again when Americans will demand the luxury of craftsmanship and will sacrifice for it. Wrought iron enjoyed a brief renaissance in the 1920's as a decorative motif in the gargantuan archways of Gothic skyscrapers. Happy will be the day when concrete and wood slat park benches are blown to smithereens and cast iron is brought back down to earth in the form of graceful furniture, urns and statuary.



VIEW OF THE IRON WORKS OF JANES, KIRTLAND & CO., NEW YORK.

Suggestions for further reading

on ironwork:

- KAUFFMAN, HENRY J. *Early American Ironware, Cast and Wrought*. Rutland, Vt.: Tuttle, 1965.
- NORRIS, JAMES D. *Frontier Iron: The Maramec Iron Works, 1826-1876*. Madison, Wis.: State Historical Society of Wisconsin, 1964.
- OVERMAN, FREDERICK. *The Manufacture of Iron in All Its Various Branches*. Philadelphia: Henry C. Baird, 1854.
- OVERMAN, FREDERICK. *The Moulder's and Founder's Pocket Guide*. Philadelphia: Moss & Co., 1870.
- SONN, ALBERT H. *Early American Wrought Iron*. 3 vols. New York: Charles Scribner's Sons, 1928.
- SWANK, JAMES M. *History of the Manufacture of Iron in All Ages*. Philadelphia: Privately printed, 1884.

on architecture, landscape gardening:

- DOWNING, ANDREW J. *Rural Essays*. New York: Leavitt & Allen, 1857.
- DOWNING, ANDREW J. *Treatise on the Theory and Practice of Landscape Gardening*. New York: Putnam's, 1849.
- Other Downing titles on architecture are available in Dover and DeCapo reprint editions.
- GEERLINGS, CHARLES K. *Wrought Iron in Architecture*. New York: Charles Scribner's Sons, 1929.
- HAMLIN, TALBOT. *Greek Revival Architecture in America*. New York: Oxford University Press, 1944. Also available in a Dover reprint edition.
- LYNES, RUSSELL. *The Tastemakers*. New York: Harper & Bros., 1949. Also available in a Universal Library edition.
- RICCIUTI, ITALO WILLIAM. *New Orleans and Its Environs*. New York: William Helburn, Inc., 1938.
- SCOTT, FRANK J. *The Art of Beautifying Suburban Home Grounds of Small Extent*. New York: American Book Exchange, 1881.
- VAUX, CALVERT. *Villas and Cottages*. New York: Harper & Bros., 1864. Also available in a Dover Reprint edition.

Public collections of nineteenth-century ornamental ironwork

The following public historical and art museums have indicated that they do have within their holdings more than a few examples of nineteenth-century ornamental ironwork. The bulk and weight of these objects does make collection, display and storage a difficult task. Consequently, very few museums contain such decorative cast-iron pieces.

- Atlanta Historical Society, Inc., Atlanta, Georgia
Metropolitan Museum, New York, N. Y.
Missouri Historical Society, St. Louis, Mo.
Museum of the City of Mobile, Mobile, Ala.
Nassau County Historical Museum, Syosset, N. Y.
Oakland Museum, Oakland, Calif.
Old Court House Museum, Vicksburg, Miss.
Wadsworth Atheneum, Hartford, Conn.
William Penn Memorial Museum, Harrisburg, Penn.



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